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CHARLES DILLINGHAM PRESENTS
MONTGOMERY AND STONE

IN A MUSICAL FANTASY

CHIN-CHIN

BOOK BY

ANNE CALDWELL AND R. H. BURNSIDE

LYRICS BY

ANNE CALDWELL

MUSIC BY

IVAN CARYLL

The Mulberry Tree	.60	Ragtime Temple Bells	.60
Violet	.60	Love Moon	.60
The Grey Dove	.60	In January You May Love Mary	.60
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CHIN-CHIN

A Musical Fantasy

In Three Acts

Book by

Anne Caldwell & R. H. Burnside

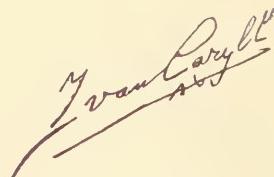
Lyrics by

Anne Caldwell

COMPOSED BY

IVAN CARYLL

VOCAL SCORE, PRICE \$2.00



CHAPPELL & CO. Ltd

41 East 34th St., New York

London

Toronto

Melbourne

347 Yonge St.

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g T45c MUSIC

Respectfully Dedicated
to
Mrs. Charles Dillingham

Ivan Caryll

Mr. Charles Dillingham
Presents
At the Globe Theatre, New York.

CHIN-CHIN

LIST OF CHARACTERS.

CHIN HOP LO	David C. Montgomery
THE WIDOW	
COOLIE	
CLOWN	
GENDARME	
CHIN HOP HI	
PADEREWSKI	Fred A. Stone
VENTRILLOQUIST	
MILLE FALLOFFSKI	
GENDARME	
ALADDIN	
ABANAZAR	Douglas Stevenson
CORNELIUS BOND	Charles T. Aldrich
TZU YUNG	R. E. Graham
LI-DRAGON FACE	Eugene Revere
RING MASTER	Edgar Lee Hay
VIOLET BOND	Charles Mast
GODDESS OF THE LAMP	Helen Falconer
WIDGW TWANKEY	Belle Story
SEN-SEN	Zelma Rawlston
FAN-TAN	Juliette Day
SILVER RAY	Violet Zell
MOON BLOSSOM	Marjorie Bentley
LILY PETAL	Lola Curtis
LOTUS LEAF	Evelyn Conway
CHERRY BLOOM	Hazel Lewis
LITTLE WING WU	Lorayne Leslie
LITTLE LEE TOY	Agnes McCarthy
THE FOUR BEARS	George Phelps
SPIRIT OF NEW YEAR	Misses Breen
POPPY BUD	Mildred Richardson
SPRING FLOWER	Eleanor St. Clair
WISTARIA	Tot Qualters
HONEYSUCKLE	Margaret St. Clair
	Lillian Rice

ACT I

- Scene I - The Toy Bazaar
Scene II - The Way To The Tea Shop
Scene III - The Tea Shop

ACT II

- Scene I - The Palace Terrace
Scene II - Outside The Dressing Tent
Scene III - Inside The Circus

ACT III

- Scene - In The Park

Staged By R. H. BURNSIDE.
Musical Director W. E. MACQUINN.

CHIN-CHIN

Act I.

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Act I.

N^o 1.

OPENING CHORUS.

Words by
ANNE CALDWELL

Music by
IVAN CARYLL.

Piano. Allegro moderato.

The musical score for the opening chorus of Act I, No. 1, is composed for piano. It begins with a steady eighth-note pattern in 2/4 time, marked 'Allegro moderato.' The lyrics 'Cue - koo' are repeated twice. The music then transitions through several staves, each featuring different chord progressions and rhythmic patterns. Dynamic markings such as *mf*, *f*, and *ff* are used to indicate volume. The score ends with a section marked *loco* in 6/8 time.

Allegro moderato.

Allegro moderato.

SOPRANO. *f*

TENOR. *f*

BASS. *f*

Hur - rah! — Hur - rah! — How

Hur - rah! — Hur - rah! — How

Hur - rah! — Hur - rah! — How

glad we are to be out a - gain, We are — we are — So

glad we are to be out a - gain, We are — we are — So

glad we are to be out a - gain, We are — we are — So

hap - py to sing and shout a - gain, We've been up - on the
 CHO. hap - py to sing and shout a - gain, We've been up - on the
 hap - py to sing and shout a - gain, We've been up - on the

must - y shelves, Till we hard - ly can move our-selves, All our wigs and
 CHO. must - y shelves, Till we hard - ly can move our-selves, All our wigs and
 must - y shelves, Till we hard - ly can move our-selves, All our wigs and

nos - es dust - y, All our joints and voic - es rust - y, Now we are out!
 CHO. nos - es dust - y, All our joints and voic - es rust - y,
 nos - es dust - y, All our joints and voic - es rust - y,

Let us fro - lic a - bout!

CHO. Now we are out! Let us fro - lic a - bout!

Now we are out! Let us fro - lic a - bout!

cresc.

Tum - ble, and stum - ble, and laugh, and shout, Tum - ble, and stum - ble, and

CHO. Tum - ble, and stum - ble, and laugh, and shout, Tum - ble, and stum - ble, and

Tum - ble, and stum - ble, and laugh, and shout, Tum - ble, and stum - ble, and

laugh, and shout, We are so glad. —

CHO. laugh, and shout,

laugh, and shout,

mf

— — — — — So

CHO. So glad! — — — — —

So glad! — — — — —

glad! — — — — —

CHO. So glad! — — — — —

So glad! — — — — —

glad! — — — — — cresc.

glad! mad! glad! mad!

CHO. glad! mad! glad! mad!

glad! mad! glad! mad!

glad! mad! glad! mad! ten.

glad! So aw - ful - ly glad to be
 CHO. glad! So aw - ful - ly glad to be
 glad! So aw - ful - ly glad to be

out!

CHO. out!

out!

Meno mosso.

TIN SOLDIERS.

Lit - tle tin bu - gles we blow with pride, Ta ra ta ta ta ta ta ta!

SOL. Little tin horses we gai-ly ride, gal-lop on, gal-lop on, gal-lop on!

cresc.

SOL. His-tor-y he-roses have hearts of gold; Ta ra ta ta ta ta ta ta!

mf

SOL. On-ly a half of. the truth is told, Little tin hearts may be just as bold, gal-lop

mf cresc. f

SOL. on, gal-lop on, gal-lop on, huz-za! Gal-lop on, gal-lop on, gal-lop on!

ff

Allegretto.

Piano sheet music in 2/4 time, treble and bass staves. Dynamics include *f*, *mf*, *dim.*, *mf*, and *cresc.*

DUTCH DOLLS.

Piano and voice sheet music. The lyrics are:

Dain - ty Dutch dolls, We are such dolls, As one sel - dom sees,

Piano and voice sheet music. The lyrics are:

DOLLS On the Boompjes, By the Zuy-der-zee, Romp the chil-dren we were made to please,

cresc.

DOLLS.

We can walk, And we can talk, And we can bow to you,

DOLLS.

Make our chatter-ing Al-ways flat-ter-ing, Just as the live dolls

FRENCH & ORIENTAL DOLLS.

DOLLS.

do. We say "Pa - pa," We say "Mam-ma," With a spright-ly air,-

DOLLS.

We're the "Oh - you - beau-ti - ful dolls," The dolls be - yond com - pare. We

DOLLS.

say "Pa - pa," we say "Mam - ma," With a spright - ly

DOLLS.

air,- We're the "Oh - you - beau - ti - ful dolls," The dolls be - yond com -

DOLLS.

- pare. Doll ba - by dolls, the ba - by doll dolls, "Pa - pa!" "Mam -
rall. a tempo
mf rall. a tempo

DOLLS.

- ma!" The dolls be - yond com - pare.
a tempo

Moderato.

TIN SOLDIERS.

TENORS.

Pret - ty Pa - ris la - dy, Blonde Bisque maid - ie I have seen you on the shelf
BASSES.

Pret - ty Pa - ris la - dy, Blonde Bisque maid - ie I have seen you on the shelf

DOLLS.

SOL. op - po-si-tive to mine - I can-not de-ny, sir That your eye, sir,

op - po-si-tive to mine -

DOLLS

Winked a-cross the shop at me with a wink di-vine.



TIN SOLDIERS.

TENORS.

Mil - i - ta - ry ar - dour Makes it hard - er To con - ceal our pas - sion as we

BASSES.

Mil - i - ta - ry ar - dour Makes it hard - er To con - ceal our pas - sion as we



DOLLS.

SOL.

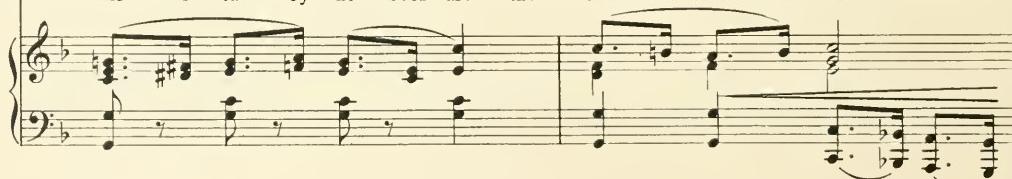
gaze a-cross the store - Now that you are clo - ser, You must know sir,

gaze a-cross the store -



DOLLS

Mil - i - ta - ry he - roes are the ones we most a - dore.



DOLLS.

Quaint toys,- Can't - get-off - the-paint toys, For a while, We may smile In

SOL.

Quaint toys,- Can't - get-off - the-paint toys, For a while, We may smile In

Quaint toys,- Can't - get-off - the-paint toys, For a while, We may smile In

f

DOLLS.

Pa - ra - di - se, But don't for - get your - self, dear,

SOL.

Pa - ra - di - se, But don't for - get your - self, dear,

Pa - ra - di - se, But don't for - get your - self, dear,

DOLLS.

When you're on the shelf, dear, Send a glance Of romance From lov - ing Chi - na eyes.

SOL.

When you're on the shelf, dear, Send a glance Of romance From lov - ing Chi - na eyes.

When you're on the shelf, dear, Send a glance Of romance From lov - ing Chi - na eyes.

DANCE.

ff

cresc.

R.H.

N^o. 2.

DUET.—(Sen-Sen, Tzu-Yung,) and CHORUS.

“SHOPPING IN THE ORIENT”

Words by
ANNE CALDWELL.Music by
IVAN CARYLL.

Allegretto.

Piano

The musical score consists of four systems of piano music. The first system starts with a forte dynamic (f) and includes a bass clef, a 2/4 time signature, and a key signature of one flat. The second system begins with a dynamic of 'marcato'. The third system continues the pattern. The fourth system concludes with a dynamic of 'cresc.' followed by a repeat sign and the instruction 'loco'.



"SEN-SEN."

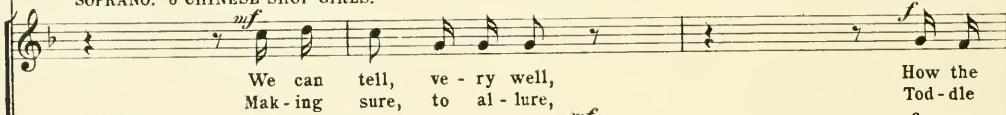
1. Shop - ping in the O - ri - ent Is a sin - gu - lar e -
 2. When a fel - low comes to buy, We ap - proach with down - east



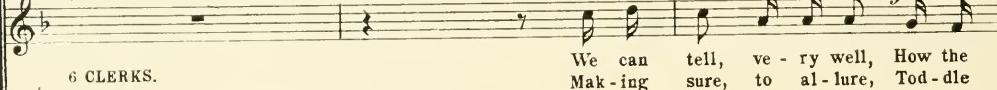
- vent.

eye.

SOPRANO. 6 CHINESE SHOP GIRLS.



TENOR.



6 CLERKS.



BASS.



SEN.

In this most u - nique ba-zaar
Man - dar - in, say can you see

yen, how the yen are spent.
up, tod-dle up, de - mure.

CHO.

yen, how the yen are spent.
up, tod-dle up, de - mure.

yen, how the yen are spent.
up, tod-dle up, de - mure.

sfz dim.

6 GIRLS. TZU-YUNG.

SEN.

Slaves to your command We are Let me see your pret - ty face, dear, All I
An - y thing you like Tee hee There's but one thing I should care for That is

simile

TZU.

want is one em - brace, dear (SEN-S.) You show - ee how? (TZU-Y.) Right here and now!
not on sale, and there - fore (TZU-Y.) I'll go my way (SEN-S.) What is it pray?

rall.

Meno mosso.

TZU. 6 GIRLS.

Hold - ee tight!
Kiss-ie kiss-ie kis!

Al - lee lite!
Li-kee li-kee this!

SEN-SEN. Tempo.

Pret-ty lit - tle, chin-ty lit - tle

Yum-my, yum-my, yum-my, yum-my yum!
Yum-my, yum-my, yum-my, yum-my yum!

Yow!
Yow!

Yow!
Yow!

Tempo.

girls are we, Sweet as a treat from a gin - ger jar.

SEN.

Ching a ling, ching a ling chip, chip, chip, Five lit - tle belles in a

SEN.

chi - na shop. Dream - y lit - tle, cream - y lit - tle maids like these,

SEN.

Bound to at - tract a young chi - nese. Ching a ring, bring a ring,

SEN.

or you'll miss Pink lit - tle, chink lit - tle kiss, kiss, kiss!

Pink - y lit - tle chink - y lit - tle girls are we, Sweet as a treat from a
 CHO. Pink - y lit - tle chink - y lit - tle girls are they, Sweet as a treat from a
 Pink - y lit - tle chink - y lit - tle girls are they, Sweet as a treat from a

gin - ger jar. Ching a ling, ching a ling, chip, chip, chip, Five lit - tle belles in a
 CHO. gin - ger jar. Ching a ling, ching a ling, chip, chip, chip, Five lit - tle belles in a
 gin - ger jar. Ching a ling, ching a ling, chip, chip, chip, Five lit - tle belles in a

chi - na shop. Dream - y lit - tle cream - y lit - tle maids like these,
 CHO. chi - na shop. Dream - y lit - tle cream - y lit - tle maids like these,
 chi - na shop. Dream - y lit - tle cream - y lit - tle maids like these,

CHO.

Bound to at - tract a young chi - nee. Ching a ring, bring a ring,
 Bound to at - tract a young chi - nee. Ching a ring, bring a ring,
 Bound to at - tract a young chi - nee. Ching a ring, bring a ring,

1. 2.

or you'll miss Pink lit - tle, chink lit - tle kiss, kiss, kiss! kiss, kiss, kiss!

CHO.

or you'll miss Pink lit - tle, chink lit - tle kiss, kiss, kiss! kiss, kiss, kiss!

or you'll miss Pink lit - tle, chink lit - tle kiss, kiss, kiss! kiss, kiss, kiss!

DANCE.

ff

dim.

mf

cresc.

ff

ff

Song (Chin-Hop-Hi, and Chin-Hop-Lo.)
 "A Chinese Honeymoon"

No. 3.

Words by
 BRYAN & WILLIAMS

Music by
 IVAN CARYLL

Moderato



1. We're Slaves of young Al - ad - din's lamp Our
 2. The Bride-groomealld the Bride his Queen He
 3. The wed - ding gifts were weird and strange A



pre - sent mas - ter is a seamp Old Ab - a - na - zar
 erowned her with a soup tu - reen She took a de - mi -
 do - zen flat - irons and a range An iron - ing board, some



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we must mind, Un - til that ma - gie lamp we find. Last
 tasse at that, And made it fit him like a hat. To
 starch and soap, A ring - er and a pul - ley rope. They

night on mis - chief bent, At his com - mand we went, To
 start that wed - ding nice, We threw old shoes and rice, The
 got in state-room C, As mush - y as could be, The

p

in - ter - rupt the hon - ey - moon, Of two fond hearts who wed at noon.
 Bridegroom's fa - ther threw a shoe. He left his right foot in it, too.
 bride was mush - y as the groom It was a Chi - nese mush - y - room.

mf

CHORUS

1. On that Chi - nese Hon - ey - moon In the month of June,
 2. On that Chi - nese Hon - ey - moon In the month of June,
 3. On that Chi - nese Hon - ey - moon In the month of June,

mf

While the Chi - nese fid - dles Chimed a Chi - nese tune.
 While the Chi - nese fid - dles Chimed a Chi - nese tune.
 While the Chi - nese fid - dles Chimed a Chi - nese tune.

Through our mas - ter's wick - ed ma - gie, Joy turned in - to
 Slant - eyed Ma - sons, Elks and Ea - gles, Kicked them with their
 When an en - gine wrecked the di - ner, They made love in

sor - row tra - gie, On that Chi - nese Hon - ey - moon. —
 wood - en Re - gals, On that Chi - nese Hon - ey - moon. —>
 brok - en chi - na, On that Chi - nese Hon - ey -

cresc. *mf*

11 3rd

- moon. —

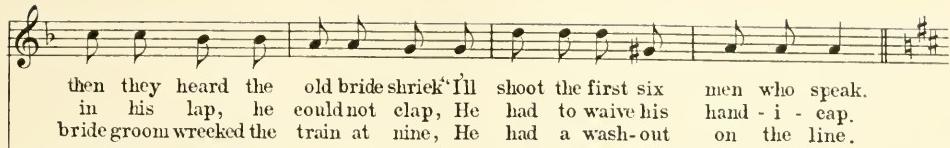
v

4. "Speak up," the good old par - son said, "Who
 5. The Chi - nese Ten - or "So ____ Long" Sang
 6. The Emp'ror's Jock - ey Yock - ey Main, He

knows why this pair should not wed?" A Brides - maid said "I'll sweet - ly with his wife "Sing Song" Sing Song Sing with her drove their car - riage to the train, The por - ter made them

tell no lies, Just read 'Three Weeks' and you'll be wise." They sons "In Key" "Oh Gee - Ah Mee" and "Low Hi See," The shake with mirth, He said he know them from their berth. Their

heard the par - son say: "Who'll give this bride a - way?" And bride said "En - core That" Then sat on hub - by's hat, 'Twas ear, the Wash - ing - ton, Pulled out at half past one. The



CHORUS.

4. On that Chi - nese Hon - ey - moon In the month of June,
5. On that Chi - nese Hon - ey - moon In the month of June,
6. On that Chi - nese Hon - ey - moon In the month of June,

While the Chi - nese fid - dles Chimed a Chi - nese tune.
While the Chi - nese fid - dles Chimed a Chi - nese tune.
While the Chi - nese fid - dles Chimed a Chi - nese tune.

Not a sol - i - tar - y doubt - er, Dares to say a
 Ev' - ry sing - ing in - sti - tu - tion, Praised the sing - ers
 Blush - ing Brides-maids came a sneak - in' Por - ter yelled "This

[4th & 5th]

thing a - bout her, On that Chi - nese Hon - ey - moon. —
 ex - e - cu - tion, On that Chi - nese Hon - ey - moon. —
 car for Pek - in', On that Chi - nese Hon - ey - moon. —

cresc. *f*

[6th]

- moon. —

N^o 4.

PEKIN MARCH (CHORUS.)

“CHIPPER CHINA CHAPS”

Words by
ANNE CALDWELL.Music by
IVAN CARYLL.

Allegretto moderato.

Dialogue

Piano.

The musical score consists of five staves of piano music. The first staff is labeled "Dialogue" and includes dynamic markings "p" (piano) and "f" (forte). The subsequent four staves are identical, showing rhythmic patterns of eighth and sixteenth notes. The music is in 2/4 time, with a key signature of one sharp (F#). The piano part features bass and treble clefs, with various note heads and stems indicating the musical progression.

p

CHO.

Chip - per Chi - na chap, Pret - ty maid of Pe - kin,
 Chip - per Chi - na chap. Pret - ty maid of Pe - kin,
 Chip - per Chi - na chap. Pret - ty maid of Pe - kin,

Eyes that are bright and black, black, black Gleam on ev - ry side,
 Eyes that are bright and black, black, black Gleam on ev - ry side,
 Eyes that are bright and black, black, black Gleam on ev - ry side.

For it is the week in Which jol - ly feast we spread.
 For it is the week in Which jol - ly feast we spread.
 For it is the week in Which jol - ly feast we spread.

Cresc.

CHO.

Fun - ny lit - tle feet, Shi - ny lit - tle san - dals,
 Fun - ny lit - tle feet, Shi - ny lit - tle san - dals,
 Fun - ny lit - tle feet, Shi - ny lit - tle san - dals,

CHO.

Sharp on the pave - ment clack, clack, clack; Trick - y lit - tle pig - tails.
 Sharp on the pave - ment clack, elack, clack; Trick - y lit - tle pig - tails,
 Sharp on the pave - ment clack, clack, clack; Trick - y lit - tle pig - tails.

CHO.

Worn by big males Or - na - ment an O - ri - en - tal back.
 Worn by big males Or - na - ment an O - ri - en - tal back.
 Worn by big males Or - na - ment an O - ri - en - tal back.

Roast pig, roast pig, Soon will groan up - on the ta - ble Chop suey, chop suey.

CHO. Roast pig is fine Chop suey, for

Roast pig is fine Chop suey, for

Eat as much as we are a - ble - Hop - toy, hop - toy we re - fuse, un - less we
mine. Hop - toy, hop - toy we re - fuse, un - less we
mine. Hop - toy, hop - toy we re - fuse, un - less we

have the blues - a thing we nev - er use We come from Hong Kong, Hong Kong.
CHO. have the blues - a thing we nev - er use From far Hong
have the blues - a thing we nev - er use From far Hong

CHO.

Ci - ty ev - er de - mo - cra - tie Shan Tung, Shan Tung, Glo - ry of the A - si - a - tic
 Kong, And from Shan Tung

Kong, And from Shan Tung

From fair Hang Chow far a way To have a hap - py ho - li - day.
 CHO. From fair Hang Chow far a - way To have a hap - py ho - li - day.
 From fair Hang Chow far a - way To have a hap - py ho - li - day.

Roast pig, roast pig, Soon will groan up - on the ta - ble, Chop suey, chop suey,
 CHO. Roast pig is time, Chop suey for
 Roast pig is time, Chop suey for

Eat as much as we are a - ble - Hop - toy, hop - toy we re - fuse un - less we
 CHO. mine Hop - toy, hop - toy we re - fuse un - less we
 mine Hop - toy, hop - toy we re - fuse un - less we

have the blues a thing we nev - er use We come from Hong Kong, Hong Kong.
 CHO. have the blues a thing we nev - er use From far Hong
 have the blues a thing we nev - er use From far Hong

Ci - ty ev - er de - mo - cra - tic, Shan Tung, Shan Tung, Glo - ry of the A - si - a - tic,
 CHO. Kong, And from Shan Tung.
 Kong. And from Shan Tung.

From fair Hang Chow far a - way — To have a hap-py ho - li - day.

CHO.

From fair Hang Chow far a - way — To have a hap-py ho - li - day.

From fair Hang Chow far a - way — To have a hap-py ho - li - day.

L'istesso tempo.

Hap - py New Year, Ding - dong, the

Solo.

Chi-na Tong dinnergong Calls to each here "Good luck, long life" to the Mandarin who

Solo.

Dance the old year out and the new year in, with a din, Long life to
you.

Solo.

Good luck, Shou - Shou! Hap - py New Year, Ding dong, the
Hap - py New Year, Ding dong the
Hap - py New Year, Ding dong the
Hap - py New Year, Ding dong the

CHO.

Chi-na Song, din - ner gong Calls to Each here "Good luck, long
Chi-na Song, din - ner gong Calls to Each here "Good luck, long
Chi-na Song, din - ner gong Calls to Each here "Good luck, long
Chi-na Song, din - ner gong Calls to Each here "Good luck, long

Solo. "life" to the Man - da - rin who Dance the old year out and the

CHO. "life" to the Man - da - rin who Dance the old year out and the

"life" to the Man - da - rin who Dance the old year out and the

"life" to the Man - da - rin who Dance the old year out and the

Piano accompaniment:

Solo. new year in, with a din, Long life to you, Good luck, Shou - Shou —

CHO. new year in, with a din, Long life to you, Good luck, Shou - Shou —

Piano accompaniment:

L'istesso tempo

Piano chords and vocal line.

CHO.

Roast pig, Roast pig,
Roast pig is
Roast pig is

Piano chords and vocal line.

CHO.

Soon will groan up - on the ta - ble Chop suey, Chop suey,
gine Chop suey for
gine Chop suey for

CHO.

Eat as much as we are a - ble Hop - toy, hop - toy We re - fuse un - less we
mine Hop - toy. hop - toy We re - fuse un - less we
mine Hop - toy. hop - toy We re - fuse un - less we

have the blues — a thing we ne - ver use — We come from Hong Kong, Hong Kong,
have the blues — a thing we ne - ver use — From far Hong
have the blues — a thing we ne - ver use — From far Hong

CHO.

Ci - ty ev - er dem - o - era - tic Shan Tung, Shan Tung,
Kong And frem Shan
Kong And from Shan

Gla - ry of the A - si - a - tic From fair Hang Chow,
CHO. Tung From fair Hang Chow,

Tung From fair Hang Chow,

far a - way, To have a hap - py hol - i - day.

far a - way, To have a hap - py hol - i - day.

far a - way, To have a hap - py hol - i - day.

Chip - per Chi - na Chap, Pret - ty maid of Pe - kin, Eyes that are bright and
CHO. Chip - per Chi - na Chap, Pret - ty maid of Pe - kin, Eyes that are bright and

Chip - per Chi - na Chap, Pret - ty maid of Pe - kin, Eyes that are bright and

CHO.

black, black, black Gleam on ev' - ry side, For it is the week in
 black, black, black Gleam on ev' - ry side, For it is the week in
 black, black, black Gleam on ev' - ry side, For it is the week in

dim.

CHO.

Which jol - ly feast we spread, Fun - ny lit - tle feet,
 Which jol - ly feast we spread, Fun - ny lit - tle feet,
 Which jol - ly feast we spread, Fun - ny lit - tle feet,

dim.

CHO.

Shi - ny lit - tle san - dals, Sharp on the pave - ment, clack, clack, clack,
 Shi - ny lit - tle san - dals, Sharp on the pave - ment, clack, clack, clack,
 Shi - ny lit - tle san - dals, Sharp on the pave - ment, clack, clack, clack,

dim.

CHO.

Trick - y lit - tle pig - tails, Worn by big males,
 Trick - y lit - tle pig - tails, Worn by big males,
 Trick - y lit - tle pig - tails, Worn by big males,

p

Or - na - ment an O - ri - en - tal back.
 CHO. Or - na - ment an O - ri - en - tal back.
 Or - na - ment an O - ri - en - tal back.

dim.

pp *ppp*

N^o 5

Goodbye Girls, I'm Through.

Song (Aladdin) and Girls

Words by
JOHN GOLDENMusic by
IVAN CARYLL

Moderato



Aladdin

I'm the hap - piest Lad in all the Flow -'ry King - dom A
 I have oft - en read in po - ems and ro - man - ces That



Mi - ra - cle has come in - to my life
 some day in some way, if we but wait



seen the Girl I've ev - er sought The Girl of whom I've ev - er thought The
 one we seek both far and wide The one for whom we've ev - er sighed Will



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i - deal one, I mean to make my wife. Of
 come to us 'tis so de - ered by fate. And

mf

court I've dal - lied in the path of Flow - ers Where
 so it's all come true as in a sto - ry A

p

Lo - tus lips and al - mond eyes are fine Like
 Yan - kee Prince - ess like the gold - en Has sun

ev - 'ry oth - er lad I've wast - ed hours But
 ris - en in my sight in all her glo - ry And

mf

now the straight and nar - row path for mine.
And
now ther'll nev - er be an - oth - er one. And

so I say, with - out a sigh, For the girls I've known in the
so I say, with - out a sigh, For the girls I've known in the

cresc. *mf*

days gone by Good - Bye Girls, I'm through. Each Girl that I have
days gone by Good - Bye Girls,

rit.

Good-Bye!

met I say Good - Bye to you With-

Good - Bye!

out the least re - gret I've done with all flir -

ta - tion You've no more fas - ci - na - tion There's but

cres - cen - do

one to whom I'm true Good - Bye Girls, Good -

Good - Bye Boy

Bye. Girls, I'm through. 1 2 through.

Good - Bye Boy, to

Good - Bye

you Each girl that he has met He says Good-Bye he's

Good - Bye Good - Bye I'm done with all flir -

through with - out the least re - gret He's done with all flir -

ta - tion You've no more fas - ei - na - tion There's but one to whom I'm

ta - tion We've no more fas - ci - na - tion There's but one to whom he's

true Good-Bye Good-Bye Girls, I'm through.

true Good-Bye Boy Good-Bye Boy He's through.

CHORUS.

N^o 6.

"IN AN ORIENTAL WAY"

Words by
ANNE CALDWELL.Music by
IVAN CARYLL.Moderato. $\text{♩} = 108.$

Piano.

The musical score consists of four staves. The top two staves are for the piano, showing chords and bass notes. The bottom two staves are for the voice, with lyrics provided: "Here to-day — In a semi Ori-en-tal way — To a tune that's Tan-go -" repeated twice. The vocal part includes dynamic markings like *ff* and *f*. The piano part features eighth-note patterns and sustained notes. The vocal part has slurs and grace notes above the main melody notes.

- ese we sway In at - tire that we ad - mire In Man - chu - ria!
 CHO. - ese we sway In at - tire that we ad - mire In Man - chu - ria!
 - ese we sway In at - tire that we ad - mire In Man - chu - ria!

Glide, oh, glide Like a lo - tus li - ly on the tide While the dra - gon mu - sic
 CHO. Glide, oh, glide Like a lo - tus li - ly on the tide While the dra - gon mu - sic
 Glide, oh, glide Like a lo - tus li - ly on the tide While the dra - gon mu - sic

is sup - plied By an Or - ches - tra bi - zarre Aie - Ah!
 CHO. is sup - plied By an Or - ches - tra bi - zarre Aie - Ah!
 is sup - plied By an Or - ches - tra bi - zarre Aie - Ah!

CHO.

Tan - go tea _____ how en - tranc - ing, Tan - go tea _____ while the danc - ing

Tan - go teas en - trance

Tan - go teas en - trance

To a strain so swift and strong

whirls a - long _____ To a strain so strong As with fin - gers

All _____ who dance

All _____ who dance

And an arm a - round each waist we are glid - ing

cresc.
in - ter - laced _____ we are glid - ing, words are said by

In - ter - laced each arm and waist sweet

In - ter - laced each arm and waist sweet

G. 6626 G 4

Soft words are said by lips that are red,
dim.

*mf**cresc.*

lips. by lips that are red, Whose sweets were made to taste.

CHO.

lips so red, Whose sweets were made to taste.

lips so red, Whose sweets were made to taste.

*dim.**mf**cresc.*

swing a - long in the fash - ion. Swing a - long 'tis the pas - sion

CHO.

swing a - long, glad hour

swing a - long, glad hour

So en joy the ma - gic pow'r.

of the hour with a ma - gic pow'r.

CHO.

ma - - - - - gie pow'r.

ma - - - - - gie pow'r.

cresc.

For in years — still to come, we may not know a - gain mystic passion that is

CHO.

For in years — still to come, we may not know a - gain mystic passion that is

For in years — still to come, we may not know a - gain mystic passion that is

ff.

all but pain — won-drous plea-sure we may long for, all in vain.

CHO.

all but pain — won-drous plea-sure we may long for, all in vain.

all but pain — won-drous plea-sure we may long for, all in vain.

ff.

Here to - day — In a se-mi O - ri - en - tal way — To a tune that's Tan-go -

CHO.

Here to - day — In a se-mi O - ri - en - tal way — To a tune that's Tan-go -

Here to - day — In a se-mi O - ri - en - tal way — To a tune that's Tan-go -

f.

CHO.

- ese we sway In at - tire that we ad - mire In Man - chu - ria!

- ese we sway In at - tire that we ad - mire In Man - chu - ria!

- ese we sway In at - tire that we ad - mire In Man - chu - ria!

Glide, oh, glide Like a lo - tus li - ly on the tide While the dra - gon mu - sic

CHO.

Glide, oh, glide Like a lo - tus li - ly on the tide While the dra - gon mu - sic

Glide, oh, glide Like a lo - tus li - ly on the tide While the dra - gon mu - sic

is sup - plied By an Or - ches - tra bi - zarre Aie - Ah!

CHO.

is sup - plied By an Or - ches - tra bi - zarre Aie - Ah!

is sup - plied By an Or - ches - tra bi - zarre Aie - Ah!

Moderato. ♩ = 120.

Moderato. ♩ = 120.

MOON BLOSSOM.

1. Once on a time in Per - sia far,
2. So, if your sweet - heart you would please,

GIRLS.

1. Per - sia far.
2. You would please.

M. B.

There lived a po - et named O - mar.
Take her to dance at Tan - go teas.

8. G.

Named O - mar.
Tan - go teas.

L.Blm.

He had a jug be - neath the bough,
That she's the on - ly "Tan - go she" Love, with a loaf of bread.
Swear on your Tan - go life.

L.Blm.

Love in a shop's the real thing now - With tea and cake in -
Soon she will pro - mise you to be Your lit - tle Tan - go

L.Blm.

- stead. Oo - long, Hy - son,
wife.

Gls.

1.&2. Come a - long and sing a song, come a - long and sing a song.

L.Blm.

Sou-chong, Pe - koe! Won't you have a cup of tea,

Gls.

Cup of tea

M.Blm.

here with me. I'll put the su-gar in. You can pay the toll.

M.Blm.

Shall I give you five or six, When your eyes do naugh - ty tricks

M.Blm.

I lose count and give you all the su - gar in the bowl.

CHO.

Won't you have a cup of tea, cup of tea, Here with me,

Won't you have a cup of tea, cup of tea, Here with me,

Won't you have a cup of tea, cup of tea, Here with me,

I'll put the su - gar in, You can pay the toll; Shall I give you
I'll put the su - gar in, You can pay the toll; Shall I give you
I'll put the su - gar in, You can pay the toll; Shall I give you

five or six, When your eyes do naugh-ty tricks, I lose count, and give you all the
five or six, When your eyes do naugh-ty tricks, I lose count, and give you all the
five or six, When your eyes do naugh-ty tricks, I lose count, and give you all the

su - gar in the bowl. S. 2
su - gar in the bowl. bowl.
su - gar in the bowl. bowl.

mf

DA NCE.

DANCE.

The image shows five staves of piano sheet music. The first staff begins with a dynamic of *mf*. The second staff begins with a dynamic of *f*. The third staff begins with a dynamic of *sfp*, followed by *mf*. The fourth staff begins with a dynamic of *f*, followed by *cresc.*. The fifth staff begins with a dynamic of *f*, followed by *mf*.

A page of musical notation for piano, featuring five staves of music in G major (two treble, one bass, two treble, one bass). The music includes dynamic markings like *mf*, *cresc.*, *f*, and *sf*, and various performance techniques like grace notes and slurs.

Words by
ANNE CALDWELL

Song (Goddess) and Chorus

"Violet"

Music by
IVAN CARYLL

N^o 7.

Allegretto



GODDESS.

1. There is a love - ly land, far, far a - way, Beau - ti - ful Isle of
2. Heed not the flaunt-ing of sun-flow-ers bold, Long-ing to be ear -



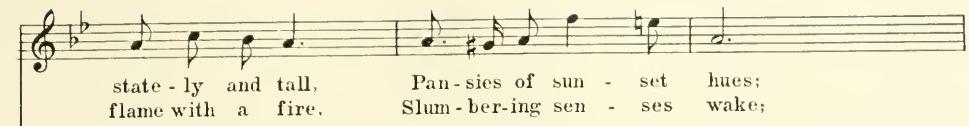
Dreams; There is a gar - den, all bloom-ing and gay,
essed; Heed not the taunt-ing of daf - fo - dil gold,



Wait - ing for you, it seems.
It is but dross, at best.

Li - lies are nod - ding, so
Pas - sion - ate pop - pies that





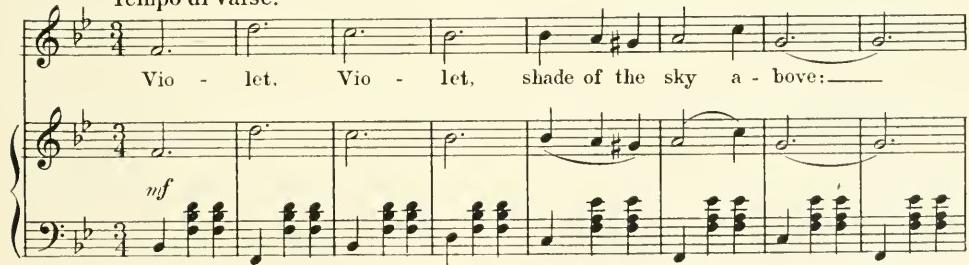
state-ly and tall, Pan-sies of sun-set hues;
flame with a fire. Slum-ber-ing sen-ses wake;




But if you lin-ger to pluck from them all, One lit-tle blos-som choose.—
But there is death in their crim-son de-sire, So pass them by and take.—

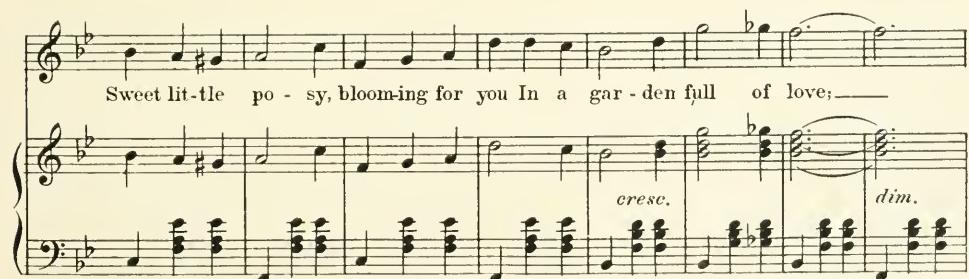


Tempo di Valse.



Vio - let. Vio - let, shade of the sky a - bove;—

mf



Sweet lit-tle po - syl, bloom-ing for you In a gar - den full of love;—

cresc. *dim.*

Vio - let, Vio - let, Oth - ers may call you, yet. — Choose for your -

mf

self a - lone. Keep for your ve - ry own Dear lit - tle Vi - o - let. — let.

cresc. f *cresc. f*

SOLO

Ah!

ALADDIN

Vio - let, Vio - let, shade of the sky a - bove; —

SOPRANO

Vio - let, Vio - let, shade of the sky a - bove; —

TENOR

Vio - let, Vio - let, shade of the sky a - bove; —

BARITONE

Vio - let, Vio - let, shade of the sky a - bove; —

mf

Solo.

Ala.

Cho.

sweet lit - tle po - syl bloom-ing for you In a gar - den full of
 sweet lit - tle po - syl bloom-ing for you In a gar - den full of
 sweet lit - tle po - syl bloom-ing for you In a gar - den full of

cresc.

Solo.

Ala.

Cho.

Ah!

love; Vio - let, Vio - let, Oth - ers may
 love; Vio - let, Vio - let, Vio - let, Oth - ers may
 love; Vio - let, Vio - let, Vio - let, Oth - ers may

mf

Solo. *cresc.*

Ala. Ah!

eall you yet. Choose for your - self a - lone, Keep for your
call you yet, Choose for your - self a - lone, Keep for your
call you yet. Choose for your - self a - lone, Keep for your

Cho.

Solo. Ah!

Ala. ve-ry own Dear lit-tle Vi - o - let!

Cho. ve-ry own Dear lit-tle Vi - o - let!

N^o. 8.

DUET.—(Aladdin and Violet.)

Words by
ANNE CALDWELL.

"THE MULBERRY TREE"

Music by
IVAN CARYLL

Moderato.

Piano.

(ALADDIN.) 1. There's a
(VIOLET.) 2. Al- though

sto - ry old - en, — of a maid — Who would go a - stray-ing,-
 ra - ther stu - pid — I ap - pear — I can tell when Cu - pid —

 — through the shade, — With a for - eign lov - er, — (how ab -
 hov - ers near; And if he will aid me, — when I

 — surd!) — For when he spoke, — she could not un - der - stand a
 try. Per -haps I'll learn — to speak your lan - guage by and

 word. So he tried to teach her, — day by day, — Ev -'ry
 by, For a girl can sure - ly — un - der - stand — When a

thing he longed to hear her say To ex - plain this lan-gage
wise in - struc-tor takes her hand If he whis-per-s in her

new, Took her where I'm tak - ing you, To a most at - trac-tive place, With on - ly
ear, What he thinks she'd like to hear, She may not know what he says, But thinks he

room for two! In the shade of the droop - ing mul-ber - ry
is a dear In the shade of the droop - ing mul-ber - ry

tree, Learn-ing to spell L. O. V. E. And the
tree, Learn-ing to spell L. O. V. E. And the

first les - son ends with, "Do mar - ry me,"
 first les - son ends with, "Do mar - ry me,"

Un - der the green mul - ber - ry tree.
 Un - der the green mul - ber - ry tree.

(ALAD.) Please pay at - ten - tion to all I men - tion
 (VIO.) Such ed - u - ca - tion needs il - lus - tra - tion

(VIO.) I'll at - ten - tive be 'neath the mul - ber - ry
 (ALAD.) One to ed - u - cate She'd e - lu - ci - date

p subito

If you'd suc - ceed, you first must learn to say "I love you"
 What shall I do when I have learned to say "I love you"

Learn my A B C

I will il - lus - trate

mf *cresc.* *f* *dim.*

p *mf* *erese.* *f* *dim.*

(vio.) I'll pay at - ten - tion to all you men - tion
 (ALAD.) To in - ter - est your speech should have ges - ture

(ALAD.) Try your ve - ry best
 (vio.) In this less-on new

I will do the rest
 Tell me what to do

VIOLET *cresc.* *mf* I will do my ve - ry best to say "I love but

ALAD *mf* *cresc.* You must do as I do when you say "I love but

VIOLET *mf* you" "I love but you?" *f BOTH.* In the

ALAD *mf* you" "I love but you?" *f BOTH.* In the

VIOLET shade of the droop - ing mul-ber - ry tree, Learn-ing to

ALAD shade of the droop - ing mul-ber - ry tree, Learn-ing to

VIOLET spell L. O. V. E. And the first les - son ends with

ALAD spell L. O. V. E. And the first les - son ends with

VIOLET "Do mar - ry me" Un-der the green mul-ber - ry tree. tree.

ALAD "Do mar - ry me" Un-der the green mul-ber - ry tree. tree.

Nº9

DUET. (Montgomery, Stone and Chorus.)

"RAGTIME TEMPLE BELLS"

Words by
JAMES O'DEA.Music by
IVAN CARYLL.

Moderato.

Bells. 

Piano. 

BELLS. 

MONTGOMERY and STONE.

1. On a great big Yan - kee man - o' war, Was a great big Yan - kee
 2. When a Chin - ese boy in Old Pe - kin Goes to pu - ri - fy him -



MONT.
&
STO.

black Jack Tar, On the coast of Chi - na one fine day, Cut his
self from sin, He walks a long with step de - mure, "Vel - ly

sticks, and ran a - way. Got a job the ve - ry first
good boy to be - sure, When the bells ring out, that

day a - shore In a hea - then tem - ple, as ja - ni - tor, His
hea then knew, He "just can't make his feet be - have" His

boss was a joss (his ship - mate tells) Who sent him to ring the
san - dals grow so queer and hot They start him do - ing the

ONT.
&
STO.

tem - ple bells, and ev' - ry time he rang the chime, He'd
 Turk - ey trot, So ev' - ry Sun - day school pa - rade A -

CLLS.

ONT.
&
STO.

shud-der, and he'd wince So he tuned the bells in rag - time, They've been
 - long the Pe - kin way, Looks some-thing like a pic - ture Of a

CLLS.

ONT.
&
STO.

that way ev - er since! } Boom -
 New York ca - ba - ret! }

CLLS.

MONT.
& STO.

-boom! Bing - e - ty - bing in the morn - ing sun, Boon-boom! Bung - e - ty bung, When the

BELLS.

MONT.
& STO.

day is done. No-thing could be sweet-er than the syn - co - pa - ted me - tre

BELLS.

MONT.
& STO.

Of those ____ sweet bells, Boom - boom! Bing - e - ty - bing, When the

BELLS.

MONT.
& STO.

3

day is fair, Boom- boom! Bung - e - ty - bung, all the town is there Ev' - ry

BELLS.

MONT.
& STO.

cres - cen - do

chink goes just as dip - py As a coon from Mis - si - si - pi

MONT.
& STO.

cres - cen - do

Oh ring — them bells, Don't you hear the chim - ing,

MONT.
& STO.

Lov-ey-dov-ey rhym-ing, Jin - go jang-a-ling!

BELLS.

M.& S. *cresc.*

Tan - go tang - a - ling Tang - a - ling! *ff*
Boom -

CHO.

Tang - a - ling! Boom -

BELLS.

cresc. *ff*

M.& S.: - boom! Bing-e-ty-bing, in the morn-ing sun, Boom - boom! Bung-e-ty bung, When the day is done,
Ah

CHO.

- boom! Bing-e-ty-bing, in the morn-ing sun, Boom - boom! Bung-e-ty bung, When the day is done,
- boom! Bing-e-ty-bing, in the morn-ing sun, Boom - boom! Bung-e-ty bung, When the day is done,

BELLS.

cre - scen - do

No - thing could be sweet - er than the syn - co - pat - ed me - tre Of those -

CHO.

No - thing could be sweet - er than the syn - co - pat - ed me - tre Of those -

No - thing could be sweet - er than the syn - co - pat - ed me - tre Of those -

BELLS.

cre - scen - do

— sweet bells, Boom - boom bing - e - ty - bing! When the day is fair, Boom -

CHO.

— sweet bells, Boom - boom bing - e - ty - bing! When the day is fair, Boom -

— sweet bells, Boom - boom bing - e - ty - bing! When the day is fair, Boom -

BELLS.

ff

- boom! bung-e - ty-bung, All the town is there. Ev'-ry chink goes just as dip-py As a

CHO.

- boom! bung-e - ty-bung, All the town is there. Ev'-ry chink goes just as dip-py As a

- boom! bung-e - ty-bung, All the town is there. Ev'-ry chink goes just as dip-py As a

BELLS.

cre - scen - do
coon from Mis - si - sippi! Oh ring — them bells, Don't you

CHO.

cre - scen - do
coon from Mis - si - sippi! Oh ring — them bells, Don't you

cre - scen - do
coon from Mis - si - sippi! Oh ring — them bells, Don't you

hear them chim-ing, Lo-vey-do-vey rhym-ing,
 CHO. hear them chim-ing, Lo-vey-do-vey rhym-ing,
 hear them chim-ing, Lo-vey-do-vey rhym-ing,

BELLS

Jin-go, jang-a-ling, Tan-go tang-a-ling, Tang-a-ling, Tang-a-ling! Boom-
 CHO. Jin-go, jang-a-ling, Tan-go tang-a-ling, Tang-a-ling, Tang-a-ling! Boom-
 Jin-go, jang-a-ling, Tan-go tang-a-ling, Tang-a-ling, Tang-a-ling! Boom-

BELLS

ff

ff

ff

boom! bing - e - ty - bing, in the morn - ing sun, Boom - boom! Bung - e - ty - bung, When the

CHO.

- boom! bing - e - ty - bing, in the morn - ing sun, Boom - boom! Bung - e - ty - bung, When the

- boom! bing - e - ty - bing, in the morn - ing sun, Boom - boom! Bung - e - ty - bung, When the

BELLS.

day is done *fff* Rag-time! Rag-time! Rag-time temple bells.

CHO.

day is done *fff* Rag-time! Rag-time! Rag-time temple bells.

day is done *fff* Rag-time! Rag-time! Rag-time temple bells.

BELLS.

N^o 10

FINALE—ACT I.

Words by
ANNE CALDWELL

Music by
IVAN CARYLL.

Allegro. $\text{♩} = 144.$

Piano.

BOND.

Where is my daughter, pray, Tell me with-out de - lay An-swer me truth-ful-ly,
with-out dis - guise. Why do you seek her here, Think you I'd keep her here,

WIDOW T.

BOND.

WID.

BOND.

Ask me no ques - tions Ill tell you no lies. My girl was seen with that

BOND.

ras - cal - ly vag - a - bond, Known as A - lad - din, and she must be found.

WID.

WIDOW T.

Search will re - veal there is naught to con - ceal, So go just as far as you like, look a - round.

Recit.

BOND

Moderato. (♩ = 96.)

I was right af - ter all! My gal-lant for - eign

*colla voce.**mf**p*

BOND

gen - tle - man you're bold e - nough, up - on my

ALADDIN.

con espress.

BOND

life. I love your child with all my heart, I

*with passion.**f*

ALAD.

love your child with all my heart, And want her for my

*rall.**mf*

VIOLET.

 $\text{♩} = 108.$

ALAD. wife. Oh fa - ther, dear fa - ther, I love A - lad-din too, Oh, my
spoken.

TENOR His wife!
spoken.

BASS. His wife!

rit. *a tempo.* ($\text{♩} = 108.$)

VIO. dear pa - pa, do not go too far If dri - ven, I pro - mise to
mf

VIO. do as oth - ers do, In A - me - ri - ca, In A - me - ri - ca, I'll
mf *mf* *mf*

VIO.

run a - way from you! Oh fa - ther, dear fa - ther, I

ALAD.

Oh fa - ther, dear fa - ther, I

VIO.

love A - lad-din too, Oh, my dear pa - pa, do not go too far If

ALAD.

love sweet Vio - let too, Oh, my dear pa - pa, do not go too far If

VIO.

dri - ven, I pro - mise to do as oth - ers do, In A - me - ri - ca,

ALAD.

dri - ven, I pro - mise to do as oth - ers do, In A -

VIO.

ALAD.

BOND.

BOND.

BOND.

I'll run a-way from you!

- me - ri - ca Well run a-way from you!

Allegro. (♩ = 138)

Come a -

way, ____ Come a - way, ____ you're hyp - no - tized, or mes - merized Some

O - ri - en - tal prank I des - cry So bid the young ras - cal a

BOND. has - ty good bye! *ff*

TENOR A - lad - din! A - lad - din! A -

BASS. A - lad - din! A - lad - din! A -

TENOR -lad-din! Good - bye!

BASS. -lad-din! Good - bye!

ff a tempo. *dim.* *dim.* *dim.*

mf *dim.* *dim.* *pp* *dim.*

Recit.

ALAD. She's gone, my dream is ov - er, To see her was to love her, He'll
 Recit. (♩ = 96) dim. ♪

ALAD. accel. take her back a - cross the sea, 'Tis all our curs-ed pov - er-ty,
 Moderato bien chanté.
 accel. mf cresc. ff dim.

WIDOW T. ALADDIN. WIDOW T.
 ALAD. pov - er - ty, Hard luck, hard luck, Pov - er - ty! Hard luck, hard luck,
 (mf) (p) (mf)

Moderato.

WID. I wish some friend would come to
 (f) (p)

(Rubbing the lamp as she says this, having taken it up absently in her wish)

WID.

help us in our hum-ble home.

CHIN & CHIN Allegretto moderato. (♩=100.)

What do you wish? What shall we do? We can work an-y sort of a

CHIN
&
CHIN

scheme for you, What will you have? Speak out, be quick! We're the

CHIN
&
CHIN

boys! we're the boys, who can turn the trick! What do you wish? What shall we

CHIN
&
CHIN

do? We can work an - y sort of a scheme for you, What will you

CHIN
&
CHIN

have? Speak out, be quick! We're the boys, we're the boys who can

CHIN
&
CHIN

turn the trick! What do you wish? What will you do? We can

ALADDIN.

WIDOW T

What shall I wish? What shall I do? Can you

What shall I wish? What shall I do? Can you

CHIN & CHIN work an - y sort of a scheme for you.

ALAD work an - y sort of a scheme. can you? What shall I

WID. work an - y sort of a scheme, can you? What shall I

CHIN & CHIN What will you have? Speak out, be quick! We're the

ALAD have? But tell me quick! You're the

WID have? But tell me quick! You're the

CHIN & CHIN boys, we're the boys who can turn the trick!

ALAD boys, you're the boys who can turn the trick! What shall I

WID boys, you're the boys who can turn the trick! What shall I

CHIN & CHIN What do you wish? What will you do? We can

ALAD wish? What shall I do? Can you

WID. wish? What shall I do? Can you

CHIN & CHIN work an - y sort of a scheme for you? What will you have

ALAD work an - y sort of a scheme, can you? What shall I have? But tell me

WID. work an - y sort of a scheme, can you? What shall I have? But tell me

CHIN & CHIN Speak out, be quick! We're the boys, we're the boys who can turn the trick!

ALAD quick! You're the boys, you're the boys who can turn the trick!

WID. quick! You're the boys, you're the boys who can turn the trick!

Allegro moderato. (♩=132.)

ALADDIN.

You may be trick - y as can be, But

dim

p

ALAD tricks will not en - a - ble me To win the girl for

mf

ALAD whom I care - l must be mul - ti - Mil - lion - aire! | c

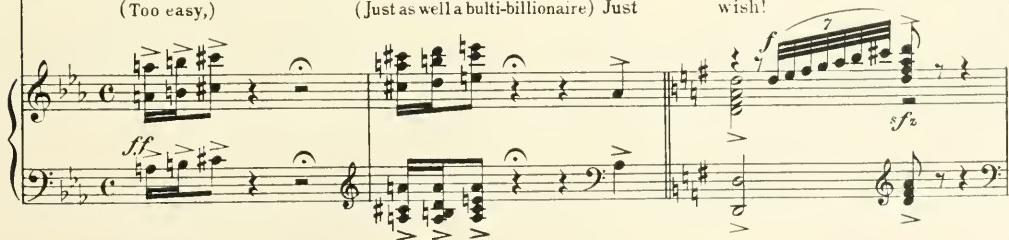
Spoken.

Sung.

(Too easy.)

(Just as well a multi-billionaire) Just

wish!



CHIN
& CHIN

(Crash in orchestra.)

Goddess appears.

wish!

wish! (Thy hand Aladdin, the lamp! He wishes)

GODDESS MUSIC.
Moderato.

GODDESS. (Spoken)
A - gain you call me,

GODDESS. (Spoken)
A - gain you call me,

What is your de - sire?

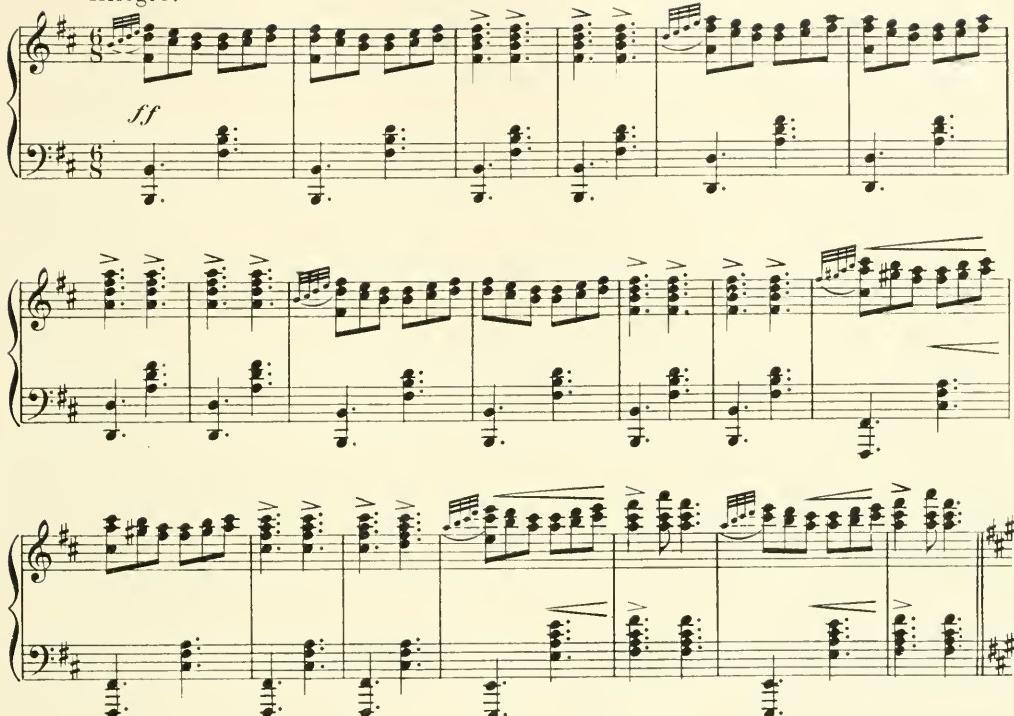
ALADDIN. "Wealth! tremendous wealth! Gold!"

sil - ver, jewels, I want them all!"

GODDESS. They are yours!

Big crash in Orchestra, lights flash, gold and silver streams begin to pour out of the walls; Jack & Robbie get baskets to catch the money -At the crash in Orchestra the Chorus enter, rushing on they see the gold.

Allegro.



SOPRANO.

Gold!

Gold!

Gold!

We've

TENOR.

Gold!

Gold!

Gold!

We've

BASS

Gold!

Gold!

Gold!

We've



heard of rain - ing "Cats and dogs" And some - times "pitch - forks" top, But

CHO. heard of rain - ing "Cats and dogs" And some - times "pitch - forks" too, But

heard of rain - ing "Cats and dogs" And some - times "pitch - forks" too, But

gold and sil - ver ca - ta - racts are pos - i - tive - ly new A -

CHO. gold and sil - ver ca - ta - racts are pos - i - tive - ly new A -

gold and sil - ver ca - ta - racts are pos - i - tive - ly new A -

8

CHO. - lad - din's luck has turned for fair, Such for - tune ne'er was told. Now

- lad - din's luck - has turned for fair, Such for - tune ne'er was told. Now

- lad - din's luck has turned for fair, Such for - tune ne'er was told. Now

he can bathe in glitt - 'ring showers of gold, gold, gold! — We've
 CHO. he can bathe in glitt - 'ring showers of gold, gold, gold! — We've
 he can bathe in glitt - 'ring showers of gold, gold, gold! — We've

heard of rain - ing "cats and dogs" and some - times "pitch - forks" too, — But
 CHO. heard of rain - ing "cats and dogs" and some - times "pitch - forks" too, — But
 heard of rain - ing "cats and dogs" and some - times "pitch - forks" too, — But

gold and sil - ver ca - tar - acts are pos - i - tive - ly new — A -
 CHO. gold and sil - ver ca - tar - acts are pos - i - tive - ly new — A -
 gold and sil - ver ca - tar - acts are pos - i - tive - ly new — A -

- lad - din's luck has turned for fair- such for - tune ne'er was told, how
 CHO. - lad - din's luck has turned for fair- such for - tune ne'er was told, how
 - lad - din's luck has turned for fair- such for - tune ne'er was told, how

rall. Moderato. $\text{♩} = 76$
 he can bathe in glitt'-ring showers of gold, gold, gold!
 CHO. he can bathe in glitt'-ring showers of gold, gold, gold!
 he can bathe in glitt'-ring showers of gold, gold, gold!

Spoken.

CHIN "Well, you've got the gold cure!" CHIN "Is there any other little thing you care for?"

(ALLADIN) "Violet! I want her for my wife" CHIN "Luck like this, and he wants a wife!"

CHIN:

"Well he's got enough to pay alimony, now!"

 $\text{♩} = 100.$

GODDESS.

Far

GOD.

more than gold is love sub - lime, And Vi - o - let loves you a - lone, So

cresc.

GOD.

set the wed - ding bells a - chime, and claim her for your

GOD.

own!

Ding - dong, ding - dong, those hap - py wed - ding bells! Ding - dong, ding -

CHO.

Ding - dong, ding - dong, those hap - py wed - ding bells! Ding - dong, ding -

Ding - dong, ding - dong, those hap - py wed - ding bells! Ding - dong, ding -

- dong, those hap - py wed-ding bells! Ding - dong, ding - dong, ding - dong.

CHO.

- dong, those hap - py wed-ding bells! Ding - dong, ding - dong, ding - dong.

- dong, those hap - py wed-ding bells! Ding - dong, ding - dong, ding - dong.

CHIN HOP-HI and CHIN HOP-LO

BING - BOOM! Bing - e - ty bing, in the morn - ing sun, Bing -

BELLS.

CHIN & CHIN

boom! Bing - e - ty bung, when the day is done *mf* Noth-ing could be sweet-er Than the

Bells

CHIN & CHIN *crescendo.*

syn-co-pat-ed me - tre of those sweet bells Bing-boom! bing-e - ty bing! When the

Bells

CHIN & CHIN *cres - cen - do.* *mf*

day is fair, Bung - boom! bung-e - ty-bung, All the town is there Ev 'ry

Bells.

CHIN & CHIN *mf*

chink goes just as dip - py As a coon from Mis - si - si - pi,

CHIN & CHIN *mf*

O ring—— them bells, Don't you hear them chim - ing,

CHIN & CHIN

Bells.

Lov - ey - dov - ey rhym - ing,

f

p

f

CHIN & CHIN

Jin - go jang a - ling Tan - go tang - a - ling Tang - a - ling!

f

Tang - a - ling!

CHO.

Tang - a - ling!

Bells.

mf

cresc.

f

CHIN
&
CHIN

ff

Bing - boom! Bing - e - ty - bing, in the

Tang - a - ling! Ah! -

CHO.

Tang - a - ling! Bing - boom! Bing - e - ty - bing, in the

Tang - a - ling! Bing - boom! Bing - e - ty - bing, in the

BELLS.

BELLS.

CHIN
&
CHIN

morn - ing sun, Bing - boom! Bung-e - ty-bung, when the day is done,

CHO.

morn - ing sun, Bing - boom! Bung-e - ty-bung, when the day is done,

BELLS.

morn - ing sun, Bing - boom! Bung-e - ty-bung, when the day is done,

CHIN
&
CHIN

Rag-time! Rag-time! Rag-time temple bells!

CHO.

Rag-time! Rag-time! Rag-time temple bells! Bing-

BELLS.

Rag-time! Rag-time! Rag-time temple bells! Bing-

ff

Rag-time! Rag-time! Rag-time temple bells! Bing-

ff

Rag-time! Rag-time! Rag-time temple bells! Bing-

ff

CHO.

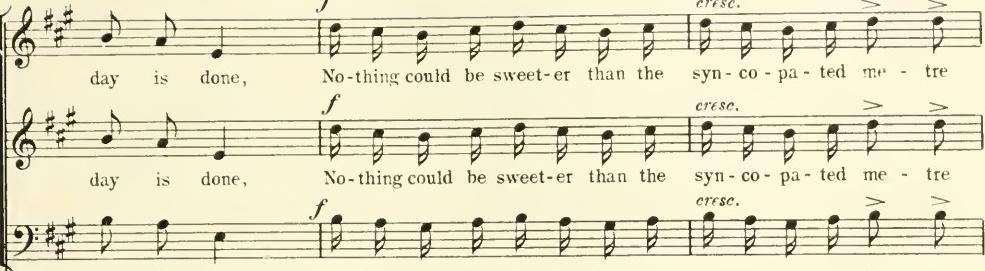
- boom! Bing-e - ty-bing in the morn - ing sun, Bing - boom! bung-e - ty-bung, when the

- boom! Bing-e - ty-bing in the morn - ing sun, Bing - boom! bung-e - ty-bung, when the

BELLS.

- boom! Bing-e - ty-bing in the morn - ing sun, Bing - boom! bung-e - ty-bung, when the

day is done, No-thing could be sweet-er than the syn-co-pa-ted me - tre
 CHO. day is done, No-thing could be sweet-er than the syn-co-pa-ted me - tre
 day is done, No-thing could be sweet-er than the syn-co-pa-ted me - tre
 BELS.



Of those sweet bells Bing - boom! bing - e - ty-bing when the
 CHO. Of those sweet bells Bing - boom! bing - e - ty-bing when the
 Of those sweet bells Bing - boom! bing - e - ty-bing when the
 BELS.



day is fair, Bing - boom! bung-e - ty-bung, All the town is there, Ev 'ry
 CHO.

day is fair, Bing - boom! bung-e - ty-bung, All the town is there, Ev 'ry
 CHO.

day is fair, Bing - boom! bung-e - ty-bung, All the town is there, Ev 'ry
 CHO.

BELLS.

cresc.

chink is just as dip - py As a coon from Mis - sis - sip - pi,
 CHO.

chink is just as dip - py As a coon from Mis - sis - sip - pi,
 CHO.

chink is just as dip - py As a coon from Mis - sis - sip - pi,
 CHO.

BELLS.

cresc.

Oh ring — them bells, Don't you hear them chim-ing,
 CHO. Oh ring — them bells, Don't you hear them chim-ing,
 Oh ring — them bells, Don't you hear them chim-ing,
 BELLS.

Lo - vey - do - vey rhym - ing, Jin - go jang - a - lang
 CHO. Lo - vey - do - vey rhym - ing, Jin - go jang - a - lang
 Lo - vey - do - vey rhym - ing, Jin - go jang - a - lang
 BELLs.

f ff ff

ff

Tan - go jang-a - ling Tang-a - ling! Tang - a - ling! Bing -
CHO.

Tan - go jang-a - ling Tang-a - ling! Tang - a - ling! Bing -
CHO.

Tan - go jang-a - ling Tang-a - ling! Tang - a - ling! Bing -
CHO.

BELLS.

ff

- boom! bing-e - ty-bing, in the morn-ing sun, Bing - boom! bung-e - ty-bung, when the
CHO.

- boom! bing-e - ty-bing, in the morn-ing sun, Bing - boom! bung-e - ty-bung, when the
CHO.

- boom! bing-e - ty-bing, in the morn-ing sun, Bing - boom! bung-e - ty-bung, when the
CHO.

BELLS.

ff

C 6626

day is done. Rag-time! Rag-time! Rag-time temple

CHO.

day is done. Rag-time! Rag-time! Rag-time temple

day is done. Rag-time! Rag-time! Rag-time temple

BELLS.

belles.

belles.

belles.

fff

ffz

Ballet Divertissement

Nº 11

Will O' the Wisp

(Silver Ray with Ballet)

Music by
IVAN CARYLL

Maestoso

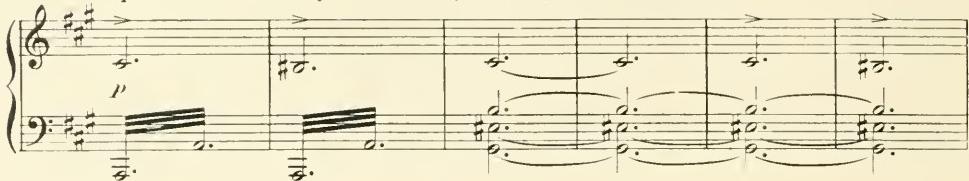
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C. 6626

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Musical score for piano duet, page 10, measures 1-10. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is A major (three sharps). Measure 1: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 2: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 3: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 4: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 5: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 6: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 7: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 8: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 9: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 10: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs.

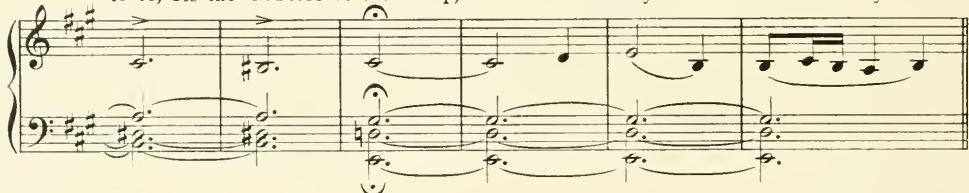
Spoken: Lanterns Fays, lanterns Fays, Through the shadows gather, As the moth of mid-



-night seeks the ever-living flame. Weave your spells enchantly, 'Round the charming Bride-



-to-be, 'Tis the Goddess of the Lamp, Who bids me call your name Lantern Fays.



Tempo di Valse "Dance of the Lantern Fays"



1. Treble clef, key signature of two sharps, dynamic *p*.
 2. Bass clef, dynamic *dim.*
 3. Treble clef, dynamic *p*.
 4. Bass clef, dynamic *rit.*
 5. Treble clef, dynamic *mf*, tempo *a tempo*.
 6. Bass clef, dynamic *cresc.*, *f*, *mf*, *cresc.*, *f*, *mf*, dynamic *dim.*

The musical score consists of six systems of piano music, each with two staves (treble and bass). The key signature changes from G major (two sharps) to F# major (one sharp) and then to D major (no sharps or flats) throughout the piece.

- System 1:** Treble staff starts with eighth-note pairs. Bass staff has eighth-note chords. Dynamics: *cresc.*, *f*.
- System 2:** Treble staff has eighth-note pairs. Bass staff has eighth-note chords.
- System 3:** Treble staff has eighth-note pairs. Bass staff has eighth-note chords. Dynamics: *mf*.
- System 4:** Treble staff has eighth-note pairs. Bass staff has eighth-note chords.
- System 5:** Treble staff has eighth-note pairs. Bass staff has eighth-note chords. Dynamics: *mf*.
- System 6:** Treble staff has eighth-note pairs. Bass staff has eighth-note chords. Dynamics: *mf*.

115

p

pp

p

pp

p

p

pp

p

p

p

mf

p

mf

p

p

p

rit.

mf

cresc.

f

mf

Sheet music for piano, five staves:

- Staff 1 (Treble clef): *mf*
- Staff 2 (Bass clef): *dim.*
- Staff 3 (Treble clef): *cresc.*
- Staff 4 (Treble clef): *f*
- Staff 5 (Treble clef): *f*

The musical score consists of five staves of piano music. The key signature changes from G major (two sharps) to A major (one sharp) at different points. The dynamics range from soft to forte, with specific instructions like 'mf' (mezzo-forte) and 'sfz' (staccato forte). The tempo is indicated by 'rit.' (ritardando) in the fourth staff. The piano's right hand plays the melody and harmonic support, while the left hand provides harmonic foundation through sustained notes and chords.

118

cresc.

f

mf

cresc.

f

dim.

cresc.

f

f

b

f

mf

Piano sheet music for Opus 10, No. 1. The music consists of twelve staves of musical notation for two hands. The first four staves are in common time (indicated by a 'C') and the remaining eight staves are in 2/4 time (indicated by a '2/4'). The key signature changes from G major (one sharp) to F# major (two sharps) and then to D major (one sharp). Measure 1 starts with a dynamic of *mf*. Measures 2-4 show a repeating pattern of chords. Measure 5 begins with *dim.* (diminuendo). Measure 6 starts with *p*. Measures 7-9 show a repeating pattern of chords. Measure 10 begins with *pp*. Measures 11-12 show a repeating pattern of chords.

Wedding Gifts of Silver

(Chorus)

N^o 12

Words by
ANNE CALDWELL

Music by
IVAN CARYLL

Moderato M. M. ♩ 126

SOPRANO

Wed - ding gifts of sil - ver, and wed-ding gifts of gold,

TENOR

Wed - ding gifts of sil - ver, and wed-ding gifts of gold,

BASS

S. 

T. 

B. 



S. 

T. 

B. 



S. pret - ty for-eign bride, Cloi-son-né, to charm the pretty for-eign bride.

T. pret - ty for-eign bride, Cloi-son-né, to charm the pretty for-eign bride.

B.

Four Blossom Girls

Piu mosso M.M. ♩ 132

A brace-let!

A fan! Sat - su - ma, with the roy-al

Moderato M.M. ♩ 126

stamp, A neck-lace!

S. A lamp!

T. A lamp!

B. A lamp!

A GUEST (tenor)

Heres a queer, old, rusty, dust-y lamp!

What a queer, old, rust-y, dust-y lamp!

T.

B.

misterioso

mf

cresc

f

cresc

GUEST (*Spoken.*) I wonder what this is and who sent it?

(*He rubs the lamp*)
Piu mosso M.M. • 152

N. B. (Goddess appears.) Violin Solo

Musical score for orchestra and violin solo. The score consists of two staves. The top staff is for the orchestra, featuring multiple parts including strings, woodwinds, and brass. The bottom staff is for the violin solo. The key signature is B-flat major (two flats), and the time signature is common time. The music begins with a dynamic of *ff*, followed by *mf*. The violin solo part features a continuous eighth-note pattern.

Andante

Orchestra and piano accompaniment. The piano part is in the basso continuo style, providing harmonic support. The key signature changes to B-flat major, and the time signature is common time. The piano part features sustained notes and chords.

Andante

Orchestra and piano accompaniment. The piano part continues in the basso continuo style. The key signature changes to B-flat major, and the time signature is common time. The piano part features sustained notes and chords.

Tempo di Valse

GODDESS

Musical score for orchestra and vocal part. The vocal part is labeled "You". The key signature is B-flat major, and the time signature is common time. The vocal line is melodic, with sustained notes and eighth-note patterns. The orchestra provides harmonic support.

G. sum - moned me, and I am here, Not from the

mf

G. sea, or the sap - phire sky, You gave the sig - nal,

G. I ap - pear, The god - dess of the lamp am I.

S. We

T. We

B. We

cresc

S. gave the sig - nal, she ap - pears, A god - dess come to
 T.
 B.

f *cresc* *ff rit*

Moderato M.M. ♩ 116

(GODDESS)

rit

Near mor-tals, quite un-seen I ho-ver to bring to- geth-er maid and

S. earth! —

T.
 B.

Moderato M.M. ♩ 116

*dim**p meno mosso**rit**rit*

rit

N^o 12 A

Words by

ANNE CALDWELL

Song: (Goddess) and Chorus

The Grey Dove

Music by
IVAN CARYLE

Andantino M.M. = 69

G. lov - er.

1. On a bough sat a
2. Lit'- tle Dove was a

mf *p*

G. fluf - fy lit - tle dove, Love - ly, and lone - ly, and grey;
ve - ry sad eo-quette, Let him ap - pear quite un - heard,

G. So de-mure, that a pig-eon, high a - bove, Spreads his wings, and flew her
On the bough, Pig-eon might be wait-ing yet, But their way eame a new

p

G. way.
bird.

She could see, with her eun - ning lit - tle eye,
Green and gold shone her plum-age in the sun,

cresc *mf*

G. *cresc* *f* *rall* *mf a tempo*

But she just cocked her head,
Near to Pi - geon she swayed,
As he perched on a
Lit - tle Dove quick - ly

G. *cresc* *f* *rall* *mf a tempo*

sway-ing branch near by, And in pi - geon En - glish said. _____
flew a - cross to him, Cud-dled close, and soft - ly said. _____

dim *p* *rit* *Tempo di Valse* *mf*

G. *mf*

Fly with me to Dove - land, You'll
Fly with me to Dove - land, You'll

G. *mf*

find it is love - land; There we may bill and eoo,
find it is love - land; There we may bill and eoo,

cresc *f*

G.

Love-ing doves do Doves that are true, — I'll build you a
Love-ing doves do Doves that are true, — You'll build me a

dim

mf

2.

nest, dear, Then, close to your breast, dear, Show you how
nest, dear, Then, close to my breast, dear, Show me how

G.

cresc

f

d.

much I love my lit - tle shy, grey, dove.
much you love your lit - tle shy, grey, dove.

cresc

f

2nd time only

dove

mf

S. Fly with me to Dove - land, You'll find it is love - land;
 Fly with me to Dove - land, You'll find it is love - land;

T. Fly with me to Dove - land, You'll find it is love - land;
 Fly with me to Dove - land, You'll find it is love - land;

B. Fly with me to Dove - land, You'll find it is love - land;

cresc *f* *dim*

S. There we may bill and eoo, Lov-ing doves do Doves that are true.
 There we may bill and eoo, Lov-ing doves do Doves that are true.

T. *cresc* *f* *dim*

There we may bill and eoo, Lov-ing doves do Doves that are true.
 There we may bill and eoo, Lov-ing doves do Doves that are true.

B. *cresc* *f* *dim*

Soprano (S.)

mf

I'll build you a nest, dear, Then, close to your breast, dear,
 You'll build me a nest, dear, Then, close to my breast, dear,

Tenor (T.)

mf

I'll build you a nest, dear, Then, close to your breast, dear,
 You'll build me a nest, dear, Then, close to my breast, dear,

Bass (B.)

mf

Soprano (S.)

cresc

Show you how much I love my little shy, grey, dove.
 Show me how much you love your little shy, grey, dove.

Tenor (T.)

cresc

Show you how much I love my little shy, grey, dove.
 Show me how much you love your little shy, grey, dove.

Bass (B.)

cresc

Nº 13

DUET. (Aladdin, Violet and Chorus.)

"LOVE MOON"

Words by
ANNE CALDWELL.

Music by
IVAN CARYLL

Tempo di Valse.

A musical score for voice and piano. The vocal part starts with a rest followed by a melodic line. The piano part consists of two staves: treble and bass. The treble staff has dynamic markings *mf*, *cresc.*, and *dim.*. The bass staff has dynamic markings *con Ped.*, *p*, and *dim.*. The piano part includes various chords and rests.

A musical score page featuring two staves. The top staff is for a soprano voice, and the bottom staff is for a piano. The piano part includes dynamic markings like 'dim.' and 'p'. The vocal line consists of a series of eighth notes. The lyrics are as follows:
(ALADDIN.) 1. Through the long night I dream ____
(VIOLET.) 2. While the mu - sic di - vine ____

A musical score page from 'The Drowsy Chaperone'. The top staff shows a vocal line with lyrics: 'of you, of you, my own... plays on, the hour grows late.' The bottom staff shows a piano accompaniment with dynamic markings 'mf' and 'dim.'. Measure lines are present above the vocal line.

mf

Waltz - ing ev - er we seem, Just you and I a -
 When your lips rest on mine, How can I "hes i -
 lone. While I look in your eyes, as
 - tate?" Faint with per - fume, the rose, sighs
 breast to breast we sway, Soon far up in the
 out her heart, in vain. Ro - ses, moon - light and

dim.

p

cresc.

f

rit. e dim. p a tempo rit.

blue, will rise the young moon of May.
 love,- who knows, shall we meet a - - gain?
 rit. e dim. p a tempo rit.

mf a tempo

Love moon, shy moon, moon of the world's de -
Love moon, shy moon, moon of the world's de -

p a tempo

cresc.

f

Love moon, shy moon, moon of the world's de -
Love moon, shy moon, moon of the world's de -

dim.

mf

cresc.

sire, ——— Your pale light, through dream - night,
sire, ——— Your pale light, through dream - night,

dim.

p

cresc.

Sets ev'- ry heart a - fire ——— Love calls,
Sets ev'- ry heart a - fire ——— Love calls,

mf

dim.

mf

cresc.

night falls, Let it not pass too soon! ———
night falls, Let it not pass too soon! ———

cresc.

mf

cresc.

f

rit.

a tempo

Waltz - ing with my dear - est, un - der the shy,
 Waltz - ing with my dear - est, un - der the shy,

f

rit. dim.

mf a tempo

mf

1. 2.

shy moon. ————— moon. —————
 shy

mf

mf

CHORUS.

mf

cresc.

f

Love moon, shy moon, moon of the world's de -

mf

cresc.

f

CHO. dim.

cresc.

- sire. ————— Your pale light, to dream - night,

mf

dim.

cresc.

INCIDENTAL MUSIC.

N^o 17Music by
IVAN CARYLL.Allegro. ($\text{♩} = 152.$)

Piano.

Allegro. $\text{♩} = 108.$)

1

2

3

4

5

6

The musical score consists of five staves of piano music. The top two staves are in treble clef, and the bottom three are in bass clef. The music is in common time. The notation includes various chords and some eighth-note patterns. Dynamic markings are present, including 'v' and 'V' above certain notes or groups of notes.

Nº 15

The Strollers

Words by
ANNE CALDWELL

Music by
IVAN CARYLL

Allegro brillante



SOLO

We are the chil - dren come to
We are the fel - lows with the

play, to play in May - Here in the park so green and
girls, the gay young girls, Toss-ing their skirts and wav - ing

SOLO

gay
curls

We are the nur - ses de - bo
We are the coup - les, hand in

SOP.

ff

Here in the Park so green and gay
Toss - ing their skirts and wav - ingcurls,

TEN.

ff

Here in the Park so green and gay
Toss - ing their skirts and wav - ingcurls,

BASS

ff

aire So young, so fair Who for the chil - dren fond - ly
hand, All hand in hand, Com - ing to lis - ten to the

care
 band,
 We are the art - ists, you may
 We are the lad - ies, out to

Who for the chil - dren fond - ly care,
 Com - ing to lis - ten to the band,

Who for the chil - dren fond - ly care,
 Com - ing to lis - ten to the band,

ff
mf

see, the fu - ture Fu - tur-ists are we, We do our sketch-ing in the
 win, in stays and lace and erin-o - lin, Queer lit - tle hats that quaint - ly

park,
look,

We are the stu-dents and to
We are the mac-ear-o-nis

ff

Sketch-ing the nurse-maids af-ter dark,
Just like a "God-ey's La-dy's Book,"

ff

Sketch-ing the nurse-maids af-ter dark,
Just like a "God-ey's La-dy's Book,"

ff

f

prove we con - ju - gate the verb "to love" Here are the girls who do the
bold with hats of silk and canes of gold, We are the swells in fine ar-

ff

ff

f

same,
ray,

ff

Learn - ing to love is quite a game.
Proud of the belles of Yes - ter - day.

Learn - ing to loye is quite a game.
Proud of the belles of Yes - ter - day.

REFRAIN

f SOLO

1-2 Young and old, shy and bold, Find our fun in the

Park - way, Through the light or the dark - way,

Here we are, Each a star, Bloom-ing lad-ies in
f

bloom - ers, Boys from 'Var - si - ty, rah, rah!

Young and old, Shy and bold, Find our fun in the Park-way,
 Young and old, Shy and bold, Find our fun in the Park-way,

Through the light or the dark - way, Here we are,

Through the light or the dark - way, Here we are,

Each a star, Bloom-ing lad-ies in bloom-ers, Boys from 'Var-si-ty,

Each a star, Bloom-ing lad-ies in bloom-ers, Boys from 'Var-si-ty,

1

rah, rah!

rah, rah!

rah, rah!

rah, rah!

DANCE

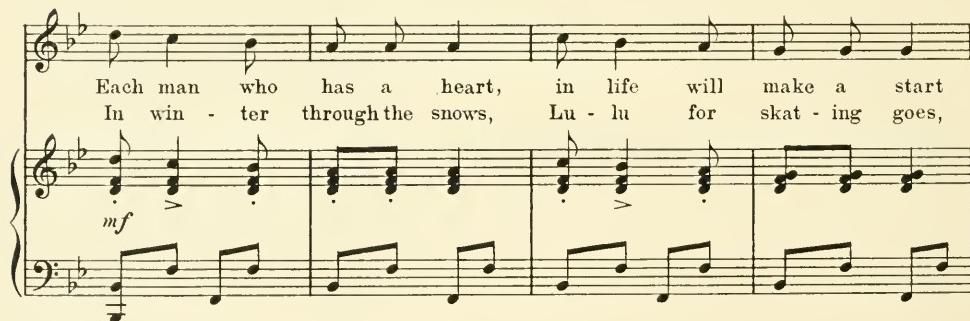
IN JANUARY, YOU MAY LOVE MARY

Words by
ANNE CALDWELL

Song: (Goddess) and Chorus

Music by
IVAN CARYLL

Allegro moderato



On the road — so straight and du - ti - ful, —
But a - las, — she can - not hunt or ride —



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But if your foot should slip, quick - ly you take a trip
 So you are not to blame, if at the po - lo game,

mf

Down the prim - rose path so beau - ti - ful _____
 Spor - ty Sal - lie nest - les by your side _____

cresc

Flow - ers, all fe - mi - nine, are bloom-ing a - round you, En -
 But, when the rose and hon - ey - suck - le are twin - ing you

mf

ti - cing, in - vit - ing you, each a pros - pect -ive bride,
 prom - ise a lit - tle girl that you'll be true for life,

And, till the one and on - ly real girl has found you, It
 And when the love star in the spring night is shin - ing, With

seems a most dif - fi - cult thing to de - eide In Jan - u -
 rap - ture, you cap - ture a dear lit - tle wife In Jan - u -

mf

ar - y you may love Ma - ry, While pret - ty
 TENOR

In the New - Year Ma - ry is dear,

BASS

Nan - ey your fan - ey will eap - ture in May, But by No -

cresc

mf

vem - ber you scaree re - mem - ber That eith - er

you quite for - get you ev - er met,

pear - ly, young gir - lie was your fi - an - ceè; For in the

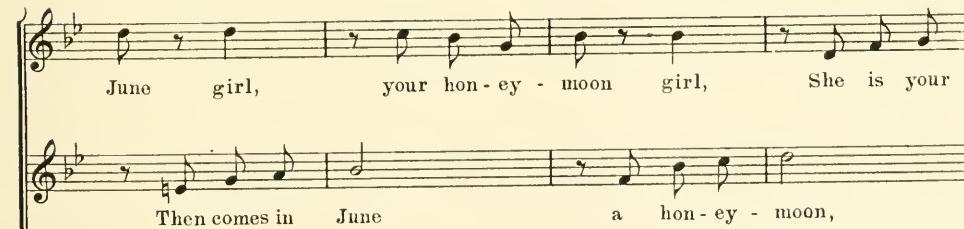
cresc

f

mf

Spring - time, the wed - ding - ring time, you meet a

For in the Spring you buy a ring

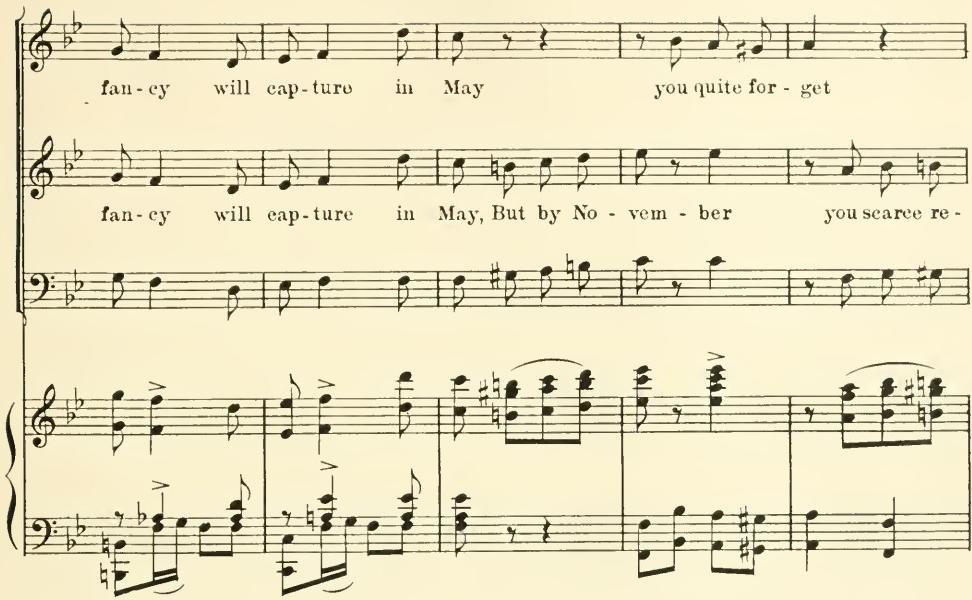


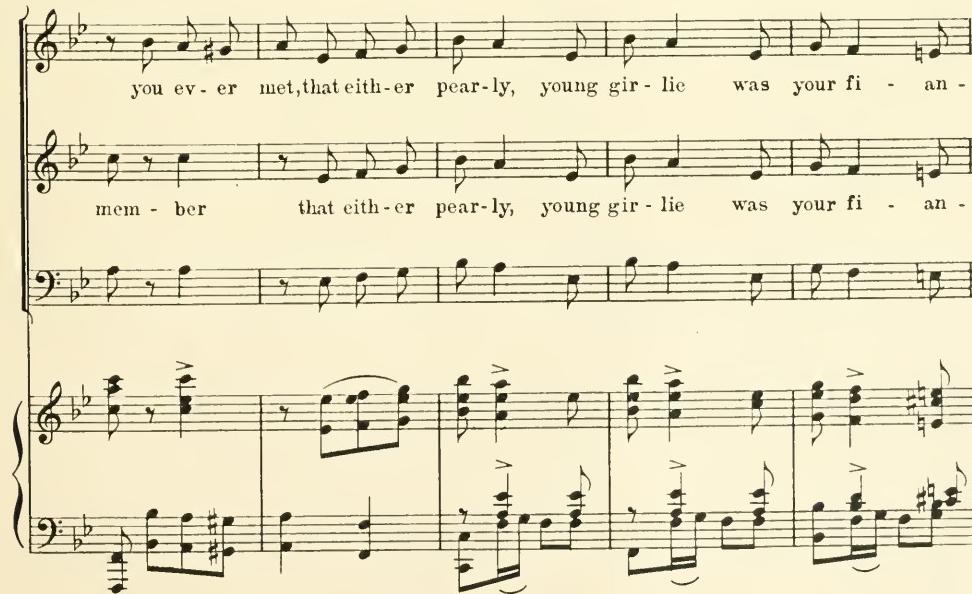
sun beam, the one "dream" who al-ways is true. In the New-

the one dream who al-ways is true In Jan - u - ar - y,

year Ma - ry is dear while pret-ty Nan-ey your

you may love Ma - ry, while pret-ty Nan-ey your

fan - ey will cap - ture in May you quite for - get
 fan - ey will cap - ture in May, But by No - vem - ber you scaree re -


you ev - er met, that eith-er pear-ly, young gir - lie was your fi - an -
 mem - ber that eith-er pear-ly, young gir - lie was your fi - an -


ee; For in the Spring you buy a ring and meet a
 ee; For in the Spring - time, the wed-ding - ring time, you meet a

new love, a true love, ere - a - ted for you; Then comes in
 new love, a true love, ere - a - ted for you; She is your June girl,

June a ho - ney - moon, She is your sun-beam, the one "dream" who
 your ho - ney - moon girl, She is your sun-beam, the one "dream" who

al-ways is true. true.
 al-ways is true. true.

C 6626

• 3

PTLP Review:
↳ Brittle
↳ Acid Free

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CHIN-CHIN. PIANO-VOCAL SCORE. NY,



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